



Erika Balsom

ERIKA BALSOM IS THE AUTHOR OF *AFTER UNIQUENESS: A HISTORY OF FILM AND VIDEO ART IN CIRCULATION* (COLUMBIA UNIVERSITY PRESS, 2017) AND A SENIOR LECTURER IN FILM STUDIES AT KING'S COLLEGE LONDON.

1 TONSLER PARK (Kevin Jerome Everson) The quotidian and the historic converge in Charlottesville, Virginia, polling station in the day of the last presidential election. A study of people at work, positioned at the intersection of race and politics. This is the cinema we need.

2 BY THE TIME IT GETS DARK (Anocha Suwichakornpong) Forget the comparative. Suwichakornpong Weerasethakul: They are easy and fail to do justice to this microscopic, confounding film. Image, history, and enchantment intertwine in this original work.

3 THE HUMAN SURGE (Eduardo Williams) Across formats and continents, Williams explores Silicon Valley myths with dead batteries, cracked screens, desultory bodies, and Wi-Fi signals. More proof that the best uses of digital culture need not look like internet art.

4 FREAK ORLANDO (1981) and **CHAMISSO'S SHADOW** (2016) (Ulrike Ottinger), **BEN RUSSELL'S "HALLUCINATIONS" FILM PROGRAM, GREEK FILM ARCHIVE, ATHENS, DOCUMENTA 14** Ottinger's fantastically queer carnival *Freak Orlando* continues to astonish, while *Chamisso's Shadow*, a twelve-hour masterwork of experimental ethnography, demonstrates that she remains more radical at seventy-five than most filmmakers a fraction of her age.

5 WESTERN (Valeska Grisebach) What is it about women directors making terrific

films about male-only spaces? Stunning performances from nonprofessionals ground this cross-cultural tale of animosity and belonging. No cowboys, but all of the titular genre's epic themes.

6 ALSO KNOWN AS JIHADI (Eric Baudelaire) This homage to Masao Adachi's *AKA Serial Killer* (1969) questions two apparatuses of truth: the Japanese director's notion of "landscape theory" and the juridical system of France. With deep causes nowhere to be found, Baudelaire directs our gaze to surface traces.

7 EIGHT HOURS DON'T MAKE A DAY (1972-73) (Rainer Werner Fassbinder) and **THE NOTHING FACTORY** (2017) (Pedro Pinho) Two factory epics—a new restoration of Fassbinder's made-for-TV "family series" and Pinho's reflexive take on Portugal's economic crisis—explore

1 Kevin Jerome Everson, *Tonsler Park*, 2017, black-and-white, sound, 80 minutes. **2** Anocha Suwichakornpong, *By the Time It Gets Dark*, 2017, HD video, color, sound, 105 minutes. **3** Ulrike Ottinger, *Freak Orlando*, 1981, 35 mm, color, sound, 12 hours. **4** Ulrike Ottinger, *Chamisso's Shadow*, 2016, HD video, color, sound, 12 hours. **5** Valeska Grisebach, *Western*, 2014, HD video, color, sound, 105 minutes. **6** Eric Baudelaire, *Also Known as Jihadi*, 2017, HD video, color, sound, 77 minutes. **7** Rainer Werner Fassbinder's TV show on WDR, *Eight Hours Don't Make a Day*, 1972-73, still from Werner Fassbinder's TV show on WDR, 1972-73, HD video, color, sound, 77 minutes. **8** Joshua Bonnetta and J.P. Sniadecki, *El Mar La Mar*, 2017, 16 mm, color, sound, 94 minutes. **9** Filipa César and Louis Henderson, *Sunstone*, 2017, digital video, color, sound, 7 minutes 30 seconds. **10** Chen Zhou, *Life Imitation*, 2016, digital video, color, sound, 83 minutes.

collectivity, struggle, and self-organization in long form.

8 EL MAR LA MAR (Joshua Bonnetta and J.P. Sniadecki) Along the US-Mexico border, an artist and an anthropologist search for signs of life and death in the desert. Cinema and landscape come together at sites of inscription marked by the nonhuman between the human and the nonhuman.

9 SUNSTONE (Filipa César and Louis Henderson) Setting the light against GPS, overlaying 16-mm film with digital, César and Henderson trace epistemology in orientation and representation from the optical to the algorithmic, always with an eye to the afterlives of colonialism.

10 LIFE IMITATION (Chen Zhou) A study of mediated life in Shanghai, broken into images from *Grand Theft Auto*. A somber, moody portrait of disconnection and disaffection. The anti-Treacir

